

Knickerbocker
Elegies
composed by
William Jackson
of EXETER

G. 295.9
2

Opera terza.



* * * * *
Ἡ βάρβιλος δὲ χορδαῖς
Ἔρωτα μὲνον ἵχει.
Anac.

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P R E F A C E.

It hath been the Fate of most of the Arts to have advanced by slow Degrees to a certain Point of Excellence, which to preserve hath proved as difficult as it was to acquire. Modern Music was first methodized by GUIDO ARETINE, and received but little known Improvement for several Centuries after. At the Time that Italy produced the great Painters, some of their best Musicians flourished: We in England begun a little later, for it was not until the Reign of ELIZABETH that we had any Music to stand in Competition with the Italian. In my Opinion the Advances were very slow for some Years after, and tho' GIBBONS did something, PURCEL was the Man who first apparently improved *Air*, the great Support of modern Music. PURCEL is still a favourite Author, and will continue so; for his Genius was of the first Rate, tho' much disguised by the false Ornaments of the Age in which he lived. His imitating the *Sound* of the *Words*, rather than expressing the *Thought* of the *Sentence* *; his frequent Repetitions of the *same Word* †, Divisions numberless, and some almost endless, were taken up by the Composers of the Times, who not having Genius enough to imitate his Excellences, took the easier Task of copying his Faults. This might probably have prevented, at least retarded the further Improvement of Music, had not Mr. HANDEL most seasonably made his Appearance. He introduced and established a new Species, which I am afraid will soon be taken from the public Ear; and live only in Memory, or in the private Performance of those who dare to be unfashionable. He brought *Air* to its Perfection; and tho' he has been happily imitated by a few, which perhaps may a little while delay a total Degeneracy, it is but too certain, that we are getting into as frivolous and trifling a Taste as ever existed.

M. VOLTAIRE remarks, '*La Musique aujourd'hui n'est plus que l'art d'exécuter des choses difficiles.*' There is much Reason in this Observation, for at present the Art of

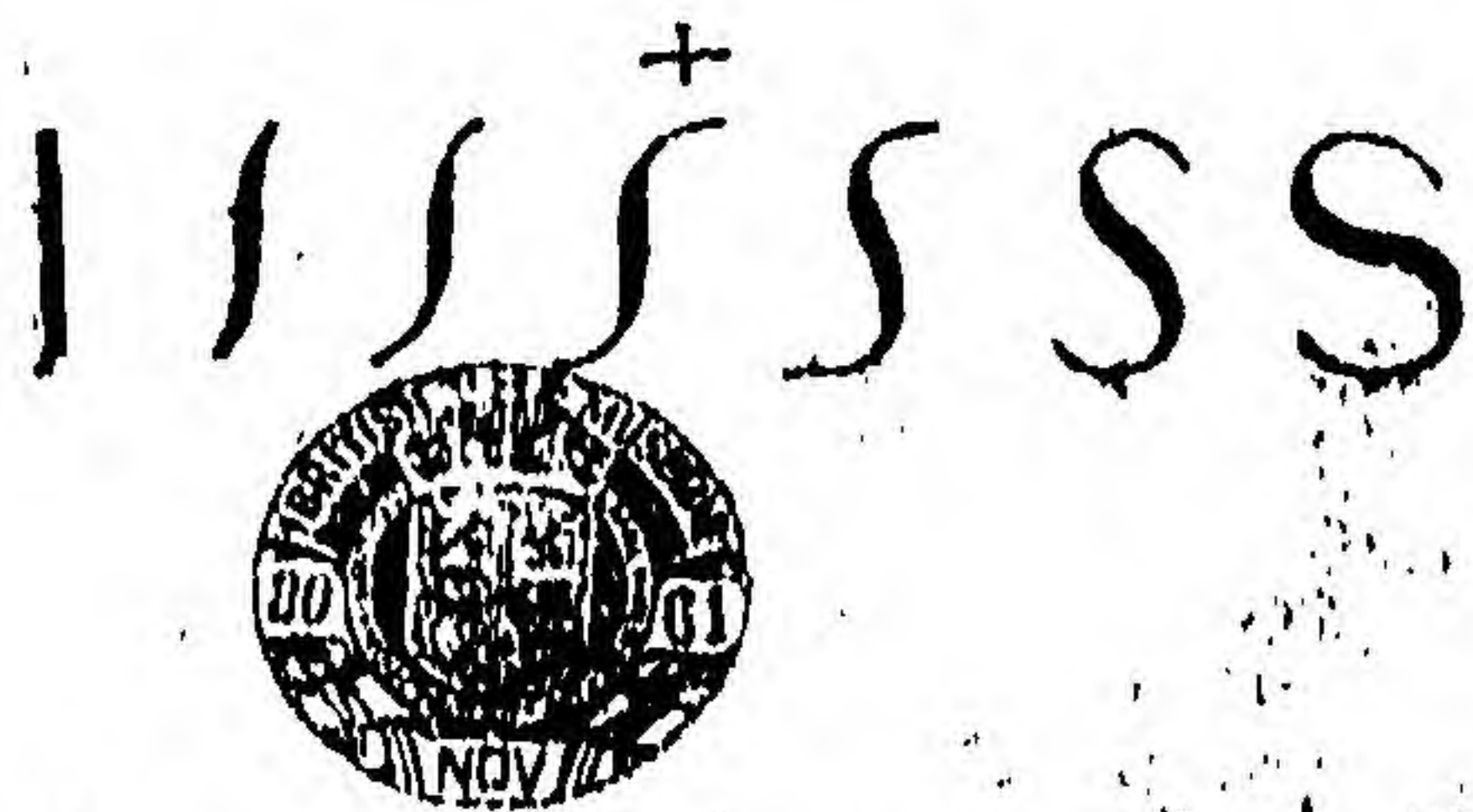
* Tho' I have mentioned this as a Fault of PURCEL's, yet it is almost an universal Practice, and has continued, from the first Attempts towards Expression, to the present Time. PURCEL indeed may be justly blamed for giving the Sanction of his Authority to what is in itself absurd.

† Sometimes it is impossible to avoid repeating Part of a *Sentence*, but then it should be the most expressive Part of it, and the Passion to be excited should be more and more enforced at each Repetition.

playing upon Instruments, is rather the Art of playing Tricks with them. Singing is in the same corrupted State. What dreadful Howlings have I heard, which I could never have imagined to proceed from an human Throat, if my Eyes would have permitted me to doubt it! In our Taste we have certainly gone *beyond* the Mark. Last Winter I carried a sensible young Fellow of the Country to a public Performance, who had scarce ever heard any other Music than the Fiddle of his Dancing-Master. At a Cadence when one of the Female Singers was indulging herself and the Audience with a Shake  of a Mile, my Gentleman burst into a violent Laugh. Upon being asked the Reason; who can forbear, says he, that Lady has been laughing in my Face this Half-hour. May we not suppose then, as the Observation came from unadulterated Nature, that tho' a moderate Shake is agreeable, a long one is ridiculous? The Swell is carried to the same Extravagance. Why do all who are honoured with the Title of *Great Singers*; *Prodigious Creatures*, &c. &c. almost constantly affect, particularly in slow Movements, to be behind the Time, and sing any Intervals but the true? Intervals which would have puzzled ALYPIUS to express, had he even turned the *Greek* Letters inside out, and made DEMOIVRE acknowledge, that they were beyond the Reach of his Numbers. For what Character, what Ratio will express a gradual Slide from the Unison to an out-of-tune Octave? ----- It is not my Intention to enter into a Detail of all the Extravagancies that have of late been deforming one of the most agreeable of the Arts: I have just hinted at a few, and have already said more upon the Subject, than I at first intended.

When we would make a crooked Stick straight, we bend it as much the contrary Way. ----- If it should become fashionable to perform Music as plain and unadorned, as what is now offered to the Public, (and Fashion has worked greater Miracles) perhaps our Taste might at last settle in a proper Medium. The easier to attain this End, in some Pieces I have endeavoured to unite the Air of the Moderns, to the plain substantial Harmony of the Ancients. In others, the Melody, as well as the Harmony, is rather antique: And in some Passages, the modern Improvements, in respect to the Management and Succession of Discords, are introduced, and, I hope, with Effect. As this, possibly, is the only real Improvement in Harmony of late, it is a Pity it is not solely applied to the Effect it seems so admirably adapted to produce, *viz.* to excite the Ideas of *Pain, Terror, &c.* for surely the contrary can never be produced from the most discordant Sounds that can be combined, where Art has any Share in the Combination.

It is the Business of Art to dress Nature to Advantage. ----- This Maxim should never be forgotten by the Musician, any more than by the Painter or Sculptor. Nature undorned is lovely, but I think that she may wear many Ornaments, and still be so: The Skill is in knowing when there is enough, and in disposing with Elegance what Judgment has chosen; tho' if we are in doubt, I think it better to be deficient than to overcharge. Mr. HOGARTH has something in his *Analysis of Beauty* exactly to the present Purpose: it is where he goes gradually from a straight Line to an exaggerated double Curve; thus,



...s, and justly, that the middle one is the most graceful. The next in Beauty is undoubtedly the preceding one. This is no bad Illustration of the ancient and modern Music. We will call the first Line the Age of GUIDO. The second that of BULL, TALLIS, &c. The middle one expresses the Compositions of HANDEL, and perhaps a few others; and one of the following, (I hope, not *the last*) our present crooked Deviation from the true Line of Beauty.

I would just observe, that the following Pieces will lose their Effect, when the Parts are doubled. The Manner of Performance I would recommend, is by three Voices singing moderately soft, and accompanied with any Bass Instrument that may have the Effect of an Accompaniment *only*; for nothing hurts a Piece so much, as making a Part principal, or ~~even~~ equal with others, when it was intended to be subservient. The Equality of Strength among the Voices should be also observed: If one Voice of the three be strong, and the others weak, it is necessary to soften it down, that the Ballance may not be destroyed; for it should always be remembered, that as no principal Part was intended, there must be none produced.

The critical Observer will see some Combinations of Discords and Successions of Harmony a little out of the beaten Track. I must confess, that there appears to me no necessity of being confined to the present Accompaniments, when others may be introduced with Effect. It is needless to point out the Passages hinted at, as they shew themselves; tho' perhaps it is necessary to say that there are such, lest what the Author intended for Beauties (tho' he may be wrong in his Judgment) might be censured as blemishes.

Some of these Pieces have been handed about in Manuscript, under the Title of *Madrigals*, the Name I first called them by; but, upon examining their Subject, I found they might with more Propriety be called *Elegies*; for tho' the Madrigal is sometimes elegant, it is not always so; besides, to confess the Truth, I had some Fear that from the Name it might be apprehended I had adopted the Taste of the Times when the Madrigal flourished, which was never my Intention.

This Species of Composition appears to me very difficult to succeed in, for I imagine Characteristic to be *Elegant Simplicity*. The Subject should be *tender* and *pathetic* --- The Air *chaste* and *affecting* ---- The Melody *easy* ---- The Harmony *full* ---- The Disposition of the Parts *learned*, but not *formal*; and from the Union of the whole, must be produced *Effect*, the ultimate End of Music. Tho' perhaps I am making Laws for my own Condemnation, yet it is esteemed laudable even to fail in attempting great things; and whatever may be the Fate of these Pieces, I shall think my Time in composing them well bestowed, if they should prove a Hint to some better Artist to do something more effectual towards the Reformation of our present Taste.

* * * Lately Published, by the AUTHOR of *these* Pieces, TWELVE
SONGS, the Second Edition; and SIX SONATAS for the *Harpsichord*, accompanied with a *Violin*.



Invocation

1

Larghetto

Pia

Thou to whose Eyes I bend, Thou to whose Eyes I bend,

Pia

Thou to whose Eyes I bend, Thou to whose Eyes I bend,

Pia

Thou to whose Eyes I bend,

Pia

Tasto Solo

For *Pia* *For*

at whose Command (Thô low my Voice thô artless be my Hand) I

For *Pia* *For*

at whose Command (Thô low my Voice thô artless be my Hand) I

For *Pia* *For*

at whose Command (Thô low my Voice thô artless be my Hand) I

For *Pia* *For*

at whose Command (Thô low my Voice thô artless be my Hand) I

Allegro

take the sprightly Reed and fing or play, Careless of all careless of

take the sprightly Reed and fing or play, Careless of all careless of

take the sprightly Reed and fing or play, Careless of all careless of

6 7 6 4 2 6 6 4

all careles of all the cenfring World may fay. I take the sprightly Reed and

all careles of all the cenfring World may fay. I take the sprightly Reed and

all careles of all the cenfring World may fay. I take the sprightly

6 7 6 5 6 6 4 5 3

Mezzo Pia. *Crescendo il for.*

fing or play careles of all the cenfring World the cenfring World may

Mezzo Pia. *Cres: il for.*

fing or play careles of all the cenfring World the cenfring World may

Mezzo Pia. *Cres: il for.*

Reed and fing or play careles of all the cenfring World may

Tasto Solo *Crescendo il for*

7 5 3 4

Mezzo For

fay. I take the sprightly Reed and fing and fing or

Mezzo For

fay. I take the sprightly Reed and fing or

Mezzo For.

fay. I take the sprightly Reed the spright - ly Reed and fing or

Mezzo For

6 6 7 6 4



play I take the sprightly Reed and sing or play I

play I take the sprightly Reed and sing or play I take the sprightly

play and sing or play I take the sprightly Reed

Solo 6 6 6 6

take the sprightly Reed the sprightly Reed and play

Reed the sprightly Reed and play the sprightly Reed and play

I take the sprightly Reed the sprightly Reed and play and

5 6 6 5 6 6 6 6

carelefs of all the censuring World may

carelefs of all the censuring World may

carelefs of all the censuring World may

carelefs of all the censuring World may

For For For For

6 6 6 6 6 6 6 6

Larghetto

Pia *Mezzo Pia.* *For*

say. O fair-est of thy Sex, O fairest of thy Sex be thou my Muse,

Pia *Mezzo Pia* *For*

say. O fairest of thy Sex, O fairest of thy Sex be thou my Muse,

Pia *MP^o* *For*

say. O fairest of thy Sex, O fairest of thy Sex be thou my Muse,

Larghetto 7 6

Pia *For* *All.^o*

Deign on my Work thy Influence to dif-fuse, So shall my Notes to fu-ture

Pia *For* *All.^o*

Deign on my Work thy Influence to dif-fuse. So shall my Notes to fu-ture

Pia *For* *All.^o*

Deign on my Work thy Influence to dif-fuse. So shall my Notes to fu-ture

Pia *For* *For* *Allegro*

6 # 4/3 6 6 4 5 2 6 7 6

Times to fu-ture Times pro-claim unbound-ed Love and e-ver-

Times to fu-ture Times pro-claim unbound-ed Love and e-ver-

Times to fu-ture Times pro-claim unbound-ed Love and e-ver-

4/2 6 6 4 6 7 6 6

MezzoPia *Crescendo*

during Flame: so shall my Notes proclaim unbound-ed Love so shall my Notes pro-

MezzoPia *cres. il for:*

during Flame: so shall my Notes proclaim unbound-ed Love so shall my Notes pro-

Tasto Solo

during Flame: so shall my Notes proclaim unbounded Love so shall my.

Crescendo

6 4 3 5 7 5 3 4

il forte *MezzoFor*

-claim unbound-ed Love unbound-ed Love proclaim unbounded Love and

MezzoFor

-claim unbound-ed Love unbound-ed Love and ever-during

MezzoFor

Notes pro-claim unbound-ed Love so shall my Notes proclaim unbound-ed

MezzoFor

il forte

6

e-ver-du-ring Flame: so shall my Notes proclaim unbounded Love

e-ver-du-ring Flame: so shall my Notes pro-claim unbounded Love so

Love and ever-du-ring Flame: unbounded Love so shall my Notes pro-

6 7 6 4 6 6 6

fo shall my Notes proclaim proclaim unbound-ed Love - - -

shall my Notes pro-claim proclaim to fu - - - ture Times pro-claim unbound-ed

- claim fo shall my Notes pro-claim pro-

6 6 6 6 5 4 b3 3

Love - - -

claim unbounded Love un-bound-ed Love unbounded

6 6

Fortiss°

Fortiss°

Fortiss°

Fortiss°

-bound-ed Love and e-ver—du—ring Flame!

-bounded Love and e-ver—du—ring Flame!

Love and ever e-ver—during Flame!

6 6 6 5 4 3

Elegy I

7

Andante

On a Day, alack the Day! Love whose Month is

On a Day, alack the Day! Love whose

On a Day, a--lack the Day!

3 4 2 — # 6

e-ver May e-ver May spy'd a Blossom passing fair spy'd

Month is e-ver May e-ver May spy'd a Blossom passing fair pas--

Love whose Month is e-ver May ever May spy'd a

5 2 6 7 6 # 7 5 9 6 6 5 # 3 4 2 6

a Blossom passing fair pas--sing fair play--ing playing

--sing fair spy'd a Blossom passing fair play--ing

Blossom passing fair spy'd a Blossom passing fair play--ing

7 6 7 # 3 6 5 6 6 4

in the wanton Air: play- - - - - ing spy'd

in the wanton Air: play- - - - -

in the wanton Air: spy'd a Bloffom pas- - - - - ing fair

6 5 4 3 3 4 2 5 6

- - - a Bloffom pas- - - - - ing fair play- - - - - ing

- - - - - ing spy'd a Bloffom passing fair

play- - - - - ing spy'd

5 4 3 6 5 3 4 2 6 5 7 6 3

spy'd a Bloffom passing fair passing fair play- - - - - ing in the

spy'd a Bloffom play- - - - - ing in the wan-

- - - a Bloffom passing fair spy'd a Bloffom passing fair play- - - - - ing in the

4 2 6 7 6 3 4 2 3 4 2 6 7 3 5 3 4 3 5 3 6 3

wan-ton Air. Thrô the vel-vet Leaves the Wind All un-feen 'gan

- - - ton Air. Thrô the vel-vet Leaves the Wind All un-feen 'gan Passage 'gan

wanton Air. Thrô the vel-vet Leaves the Wind

9 8 6 5 7 6 4 3 6 6 5 4 3 6 6 5 4 3 6 5 3

Paf- - - - fage find, That the Lover fick fick to Death, fick to Death,

Paf- - - - fage find, That the Lover fick to Death, That the

All unfeen 'gan Passage find, That the Lover fick to Death, That the Lover fick to

6 6 6 6 5 4 3 7 5 9 6 5 7 4 # 6 5 4 3 9 8 7 #

wifh'd himself wifh'd himself the Hea - - - - - vens Breath.

Lover fick to Death, wifh'd himself the Heavens Breath.

Death, wifh'd himself the Hea - - - - - vens Breath.

8 #7 5 4 3 2 5 5 4 3 #

Aria

Andante

For
Air (quoth he) thy Cheeks may blow, would that I might triumph fo:
For
Air (quoth he) thy Cheeks may blow, would that I might triumph fo:
For
Air (quoth he) thy Cheeks may blow; - - - Solo would that
For

6 5 3

Pia
would that I might triumph fo, that I might triumph fo: But a-las my
Pia
would that I might triumph fo, that I might triumph fo: But a -
I might triumph fo, would that I that I might triumph fo:
7 6 6 7 6 # 7 5 6 5 4 3

For *Mezzo For*
Hand is sworn my Hand is sworn ne'er to pluck thee ne'er to pluck thee from thy Thorn;
For *Mezzo For*
- - - las my Hand my Hand is sworn ne'er to pluck thee from thy Thorn;
Pia *For* *Mezzo For*
But a-las my Hand is sworn ne'er to pluck thee from thy Thorn;
Pia *For* *Mezzo For*

7 6 6 5 4 3 4 6

Pia *Mezzo For*

Vow a-lack for Youth un--meet, Youth fo apt to pluck a Sweet. Youth fo

Pia *Mezzo For*

Vow a-lack for Youth un--meet, Youth fo apt to pluck a Sweet. Youth fo

Pia *Mezzo For*

Vow a-lack for Youth un--meet, Youth fo apt to pluck a Sweet, Youth fo

6 5 6 6 5 9 8 7 6 6 6

Pia *For*

apt to pluck a Sweet. Do not call it Sin in me if I am forsworn for--

Pia *For*

apt to pluck a Sweet. Do not call it Sin in me if I am forsworn for--

Pia *For*

apt to pluck a Sweet. Do not call it Sin in me if I am for--

Pia *For*

6 4 5 3 6 6 5 4 3

Pia *For*

-- fsworn for thee; Do not call it Sin in me if I am forsworn for thee;

Pia *For*

-- fsworn for thee; Do not call it Sin Sin in me if I am forsworn for thee;

Pia *For*

-- fsworn for thee; Do not call it Sin in me if I am forsworn for thee;

Pia *For*

9 8 6 6 5 3 4 2 6 6 # 7 5 6 4 5 2

Mezzo For

Thou for whom ev'n Jove would swear ev'n Jove would swear Ju-no but an Ethiopie an

Mezzo For

Thou for whom ev'n Jove ev'n Jove would swear Juno but an Ethiopie an

Mezzo For

Thou for whom ev'n Jove would swear

Juno but an

Mezzo For

6 6 6 4 5 3

*Fortis**Mezzo Pia*

Ethiopie were, and de-ny himself for Jove turning Mortal for

*Fortis**Mezzo Pia*

Ethiopie were, and de-ny himself for Jove turning Mortal for thy

*Fortis**Mezzo Pia*

Ethiopie were, and deny himself himself for Jove turning Mor-tal

*Foris**Mezzo Pia**Solo*

6

5 6

6

4 5

9

8

For

thy Love turning Mortal for thy Love.

For

Love turning Mortal for thy Love.

For

for thy Love turning Mortal for thy Love.

For

7 6 6

6

6

6

4

5

3

Elegy II

13

Larghetto

Mezzo For



Whilst from our Looks fair Nymph you guess the se-cret Passions

Mezzo For



Whilst from our Looks fair Nymph you guess fair Nymph fair

Mezzo For



Whilst from our Looks fair Nymph you guess fair Nymph you.

Mezzo For



of our Mind,

the se-cret Passions of our Mind,

Pia

Nymph you guess the se-cret Passions of our Mind, my heavy

Pia

guess the se-cret Passions the se-cret Passions of our Mind, my

Tasto Solo

Pia

6 5
4 3

6 5
4 3

9 6
4 3

6 5
4 3

Pia

Mezzo For

my heavy Eyes you say confess a Heart to Love and Grief

Mezzo For

Eyes

you say confess a Heart to Love and Grief

Mezzo For

heavy Eyes you say con fess

a Heart to

Mezzo For

3

4

b

6

b5

b3

4

6

7

b

6

7

b

6

7

b

6

7

b

6

7

b

6

7

Tasto Solo

Pia *1* *2* *Mezzo Pia.*

a Heart to Love and Grief inclin'd. Grief inclin'd. There needs alas but lit-tle

Pia *Mezzo Pia*

a Heart to Love and Grief inclin'd. Grief inclin'd. There needs alas but lit-tle

Pia *Mezzo Pia*

Love to Love and Grief inclin'd. Grief inclin'd. There needs alas but lit-tle

Pia *Mezzo Pia*

4/2 6 b b6 4 5 3 b b6 4 5 3 b 5 3 b7 #

For *Pia* *Mezzo Pia*

Art to have this fatal Secret known; here needs a - - - las but lit - - tle

For *Pia* *Mezzo Pia*

Art to have this fatal Secret known; there needs a - - - las but

For *Pia* *Mezzo Pia*

Art to have this fatal Secret known; there needs a - - - las but lit - - tle

Pia *Mezzo Pia*

5 6 4 6 6 6 5 7 6 9 8 5 4 3 6 b5 9 6

For *Pia* *Mezzo Pia*

Art to have this fa-tal Secret known; with the fame Ease you

For *Pia* *Mezzo Pia*

lit - - tle Art to have this fatal Secret known; with the fame Ease you threw the

For *Pia* *Mezzo Pia*

Art to have this fa-tal Secret known; with the fame Ease

For *Pia* *Mezzo Pia*

9 8 5 4 3 6 6 5 6 5 3 6 6 5 6 5 6

threw you threw the Dart 'tis certain you may fiew the

Dart you threw the Dart 'tis certain you may fiew may fiew the

you threw the Dart 'tis cer- tain you may fiew the Wound may fiew the

5 6 6 *Tasto Solo* 6 7 6 6 5 9 8 7 6 5 6

Wound. may fiew - - - - - may fiew the Wound. fiew the Wound

Wound. 'tis certain you may fiew the Wound. fiew the Wound.

Wound. 'tis certain you may fiew the Wound. fiew the Wound.

4 6 8 3 7 3 3 1 2

Mezzo For

How can I fee you and not love, how can I fee you and not love,

Mezzo For

How can I fee you how can I fee you and not - - - - - love, while

Mezzo For

How can I fee you how can I fee you and not love, while you are

Mezzo For

6 7 6 7 6 6 7 6 6 7 6 5 4 3 *Tasto Solo*

while you as op'ning East are fair, while cold as
 you as op'ning East are fair, while cold as north - - -
 fair as op'ning East are fair, while cold as northern

Pia *Pia* *Pia* *Pia*

6 5 9 6 6 5 3 4 b3 6
 4 3 4 4 5 3

northern Blasts you prove how can I love and not despair, how can I love and
 - - - - - ern Blasts you prove how can I love and not despair, how can I love and
 Blasts you prove How can I love how can I love and

For *Pia* *For* *Pia*

Cembalo

7 b3 4 b3 b7 4 6 b
 2

1 2
 not despair. not despair. The Wretch in double Fet - - - ters
 not despair. not despair. The Wretch in double Fet - - - ters
 not despair. not despair. The Wretch in double Fet - - - ters

b6 4 b3 b6 4 5 b b7 #

For bound your po- tent Mercy may re-lease, the Wretch in dou-ble Fet-ters
Pia
Mezzo Pia

For bound your po- tent Mercy may re-lease, the Wretch in dou-ble
P
Mezzo Pia

bound your potent Mercy may re-lease, the Wretch in double Fetters
For *Pia* *Mezzo Pia*

5 4 6 — 6 5 7 6 9 8 5 3 6 5 9 8 6 5

For bound your po- tent Mercy may re-lease: soon if my Love but once were
Pia

For Fet- ters bound your potent Mercy may re-lease: soon if my Love but
Pia

bound your po- tent Mercy may re-lease: soon if my Love but
For *Pia*

9 8 5 4 3 6 4 6 6 6 5 4 3 5 6 6 5 3 6

Mezzo For crown'd but once were crown'd Fair I - - fa - - bel my Grief would
Mezzo For

once but once were crown'd Fair I - - fa - - bel my Grief my Grief would
M.F.

once but once were crown'd Fair I - - fa - - bel my Grief would cease my Grief would
M.F.

5 6 *Tasto Solo* 6 7 6 6 5 9 8 7 6 5 6

cease, my Grief - - - - - my Grief would cease. Grief would cease.

cease, fair I - - fa - - bel my Grief would cease. Grief would cease.

cease, fair I - - fa - - bel my Grief would cease. Grief would cease.

4 6 8 3 7 3 6 5 6 5 3

Elegy III

Andante

For
Could he whom my dis-femled Ri-gour

For
Could he whom my dis-femled Ri-gour

For
Could he whom my dis-femled Ri-gour.

For
6 4 6 7 3

Pia
grieves, but know what Torment but know what Torment to my Soul it gives, he'd find how

Pia
grieves, but know what Torment but know what Torment to my Soul it gives, he'd find how

Pia
grieves, but know what Torment but know what Torment to my Soul it gives, he'd find how

Pia
6 5 7 7 6 6 3 6 5 7 7 6 6 7 8 # 6

Mezzo For *Pia*

fondly I'd return his Flame, and want my - self want my - self the Pity he

Mezzo For *Pia*

fondly I'd return his Flame, and want my - self want my - self the Pi - ty

Mezzo For *Pia*

fondly I'd return his Flame, and want my - self and want my - self the Pi - - ty

Mezzo For *Pia*

6 6 6 6 5 7 6 5 5 4 3 6 4 6 2 6

For

would claim. Could he whom my diffebled Ri - - gour

For

he would claim. Could he whom my diffebled Ri - gour grieves whom

For

he would claim. Could he whom my dif - fem - bled Ri - - gour grieves whom my dif.

For

7 # 5 6 4 2 6 4 2

grieves but know what Torment but know what Torment to my Soul it gives, to my

my diffebled Rigour grieves but know what Torment to my Soul it gives, to my

- - fem - bled Rigour grieves but know what Torment to my Soul it gives, to my

6 7 6 5 7 4 2 6 6 3 6 4

Dolce e Pia

Soul it gives, he'd find how fondly I'd re--turn his Flame and want my -

Dolce e Pia

Soul it gives, he'd find how fondly I'd re--turn his Flame and want myself my -

Dolce e Pia

Soul it gives, he'd find how fondly I'd return his Flame and want my -

Tasto Solo

Pia

6 6 5 4 3 2 # 7 6 9 8

Pianiss. *Mezzo Pia* *Mezzo For* *Pia*

- self the Pity want myself the Pity he would claim, the Pi - - - ty he would

Pianiss. *M.P.* *M.F.* *Pia*

- self the Pity want myself the Pi - ty he would claim, the Pi - - - ty he would

Pianiss. *M.P.* *M.F.* *Pia*

felf the Pity want myself the Pity he would claim, the Pi - - ty he would

Pianiss. *M.P.* *M.F.* *Pia*

3 4 6 6 5 # 7 6 5 b 4 6 5 4 3

For

claim. Un - hap - - py Partner of my killing Pain, think what

For

claim. Unhappy Partner of my killing Pain,

For

claim. Un - - hap - py Partner of my killing Pain, think what

5 3 - 6 5 7 6 6 5 6

Pia *For*

I feel think what I feel think what I feel the Mo - ment

Pia *For*

think what I feel what I feel think what I feel think

Pia *For*

I feel think what I feel think what I feel think what I feel the Mo - ment.

Pia *For*

6 6 6 6 6 7 4 7 6 5 6 7 6 6 4

Pia

you complain. think what I feel think what I

Pia

what I feel think what I feel I feel think what I

Pia

you complain. think what I feel think what I feel think what I feel I

Pia

6 5 3 3 4 5 3 6 6 # 3 4 2 6 7 6

For

feel the Moment you complain. each Sigh you utter wounds my

For

feel the Moment you complain. each Sigh you utter wounds my tend'rest my

For

feel the Moment you com - - - plain. each Sigh you

For

5 4 3 6 5 3 4 2 6 8

Pia Dolce For

ten - - d'rest Part, each Sigh you utter wounds my ten - - d'rest Part,

Pia Dolce For

ten - - d'rest Part, each Sigh you utter wounds my ten - d'rest Part,

Pia Dolce For

utter wounds my tend'rest Part, each Sigh you ut - - terwounds my ten - -

Pia

b7 5

Mezzo Pia For

so much my Words mis - - re - pre - sent my Heart so much my Words so much my

Mezzo Pia

Mez:P so much my Words misrepre - - sent my Heart so much my Words

- - - d'rest Part, so much my Words my Words mis - re - pre - - sent my

Mezzo Pia

6 5 2 6 7 6 7 6 7 6 6 5 3 6 4

For Words misrepresent my Heart.

Pia

so much my Words my Words misrepresent my Heart. When from your

For *Pia*

Heart, so much my Words misrepresent my Heart. When from your Eyes the

For *Pia*

6 4 2 6 6 6 4 5 3 6 6

Pia

When from your Eyes the fal - - - ling Drops di - - - ftill, the falling Drops the
Eyes the fal - ling Drops distil, the falling Drops distil, the fal -
fal - ling Drops di - - - ftill, the fal - - - ling Drops di - ftill, my vital

9 8 6 6 7 6 5 5 #

Tasto Solo

For b.

fal - ling Drops di - ftill, my vital Blood my vi - tal Blood in ev'ry Tear you
- - - ling Drops di - ftill, my vital Blood my vital Blood in ev' - ry
Blood my vi - - - tal Blood in ev' - - - ry Tear you

5 6 6 4+ # #7 6 b3 4+ 6 6

Pia

spill; and all these mournful A - gonies I hear, - - - - -
Tear you spill; - - - and all these mournful A - gonies I
spill; and all these mournful A - gonies I hear, and all these mourn -

6 6 6 6 b 6

4+ 2 4+

are but the Echoes are but the Echoes of my own Despair, of my own Despair.

hear are but the Echoes are but the Echoes of my own Despair, of my own Despair.

- - - ful Agonies I hear and all these

and all these mournful Agonies I hear are but the Echoes are but the Echoes of my

mourn - - - ful Agonies I hear are but the Echoes are but the Echoes of my

own Despair. are but the Echoes of my own my own Despair.

own Despair. are but the Echoes of my own my own Despair.

own Despair. are but the Echoes of my own Despair.

Elegy IV

25

Andante

In a Vale clos'd with Woodland, where Grottoes abound, where Rivulets

In a Vale clos'd with Woodland where Grottoes abound,

In a Vale clos'd with Woodland where Grottoes abound,

5 3 6 4 7 4 5 3 7 4 5 6 7 4 2

mur - - - mur Ri-vu-lets mur - - - mur and

where Ri-vu-lets mur - - - mur and

where Ri-vu-lets mur - - - mur mur - - - mur and

2 3 6 6 7 6 5 2 6 7 4 2 6

E-choes re-sound, I vow'd to the Muses my Time and my Care since

E-choes re-sound, I vow'd to the Muses my Time and my Care since

E-choes re-sound, I vow'd to the Muses my Time and my Care

6 5 4 3 6 5 4 3 5 3 6 4 5 3 6 5 4 3

neither since neither since neither could win me the

neither since neither since neither since neither could win me the

since neither since neither could win me the Smiles - - of my

Tasto Solo 4 6 6 5 7 5 6 7
2 3 2 3

Smiles - - - - of my Fair. As Freedom in - -

Smiles - - - - of my Fair. As Freedom in - -

Fair the Smiles of my Fair. As Freedom in - -

7 6 6 5 6
4 4 2

- spir'd me I rang'd and I fung, I rang'd - - - I fung, - - - As

- spir'd me I rang'd and I fung, I rang'd - - - I fung, - - -

- spir'd me I rang'd and I fung, I rang'd - - - I fung, - - -

6 6 9 8 7 6 5 4 3 # 6 # 6

Freedom inspir'd me I rang'd and I fung, and Daphne's dear Name never

I rang'd and I fung, and Daphne's dear Name never

and Daphne's dear Name never

4 9 8 6 6 5 7 7 6 7 5 7 5 6

Pia fell from my Tongue. But if a smooth Accent de-lighted my Ear, de- *For*

Pia fell from my Tongue. But if a smooth Accent de-lighted my Ear, de- *For*

Pia fell from my Tongue. But if a smooth Accent de-lighted my Ear, de- *For*

6 6 5 5 4 3 6

Tasto Solo

Pia - lighted my Ear, I should wish un-ware that my Daphne might hear.

Pia - lighted my Ear, I should wish un-ware that my Daphne might hear.

Pia - lighted my Ear, I should wish un-ware that my Daphne might hear. but *For*

6 6 5 6 7 5 3 4 2 3

For

But if a smooth Accent de-light - - - - - ed my

For

But if a smooth Accent de-lighted de-light - - - - - ed my

if a smooth Accent de-lighted de-lighted my Ear - - - - -

2 6 47 5 6 6 8

Pia *Mezzo For*

Ear, I should wish una-wares that my Daphne might hear. With fairest I - -

Pia *Mezzo For*

Ear, I should wish una-wares that my Daphne might hear. With fairest I - -

Pia *Mezzo For*

Ear, I should wish una-wares that my Daphne might hear. With fairest I - -

Pia

4 2 6 6 6 4 7

Tasto Solo

Pia *For*

- - deas my Bosom I stor'd, to drive from my Heart to drive from my Heart to

Pia *For*

- - deas my Bosom I stor'd, to drive from my Heart the fair Nymph to

Pia *For*

- - deas my Bosom I stor'd, to drive from my Heart - - - to

Pia

6 6 6 4 3 7 7 6 4

Mezzo Piu

drive from my Heart the fair Nymph I a - - do'd, but then more I with Study my Fancy re - -

Mezzo Piu

drive from my Heart the fair Nymph I a - - do'd, but then more I with Study my Fancy re - -

M.P.

drive from my Heart the fair Nymph I a - - do'd, but then more I with Study my Fancy re - -

For

Mezzo Piu

7 9 8 6 6 6 5 5 7 5 6

7 3 4 3 3 7 2 3

For

- - - find the dee-per the deeper The deeper Im -

For

- - - find the deeper the deeper The deeper the deeper Im -

For

- - - find the deeper The deeper Impression she made

Solo

6 4 5 6 6 5 7 4 2

6 5 3 7 4 2

1 2

- - - preffion she made - - - in my Mind. Mind.

- - - preffion she made - - - in my Mind. Mind.

in my Mind, the deeper Impression she made in my Mind. Mind.

5 6 7 5 6 5

3 4 5 3 4 5

Pia

Ah! whilst I the Beauties of Nature pur - sue,

Pia

Ah! whilst I the Beauties of Nature pur - sue, I still must my Daphne's fair

Pia

Ah! whilst I the Beauties of Nature pur - sue, I still must my Daphne's fair

6 6 6 7 8 7 5 6 5 4 3 # 6

For

Ah! - - - whilst I the Beauties of Nature pur - sue I still must my

For

I - mage re - new: Ah! Ah! I still must my Daphne's fair Image my

For

I - mage re - new: Ah! Ah! Ah! Ah! I still must my

6 5 4 # 9 8 6 6 5 7 7 # 6 6 7 5 7

Pia

Daphne's fair Image re - new: The Graces have chosen with Daphne with

Pia

Daphne's fair Image re - new: The Graces have chosen with Daphne to rove with

Pia

Daphne's fair Image re - new: The Graces have chosen with

Tasto Solo

8 6 6 5 4 3 6

Daphne . to rove, and the Muses are all in Al - li - ance with Love - - -

Daphne to rove,

Daphne to rove,

Pia

For

The

For

For

The Graces have chosen with Daphne to rove, - - -

The Graces have chosen with Daphne to rove, - - -

Graces have chosen with Daphne with Daphne to rove, - - -

and the Muses are all in Al - li - ance with Love.

and the Muses are all in Al - li - ance with Love.

and the Muses are all in Al - li - ance with Love.

Elegy V

Larghetto
ed Amoroso

Ye Woods and ye Mountains unknown, beneath whose dark Shadows I

Ye Woods and ye Mountains unknown, be -

Ye Woods and ye Mountains unknown, beneath whose dark Shadows I.

6 4 6 7 6

fray, To the Breast of my Charmer a - - lone These

- - neath whose dark Shadows I fray, To the Breast of my Charmer a - - lone.

fray, be - neath whose dark Shadows I fray To the Breast of my Charmer a - - lone.

6 7 6 6 9 8 6 5 9 8 7 5 6

Sighs! these Sighs! these Sighs bid sweet Echo convey, Where - e - ver he pensively leans where

These Sighs! these Sighs bid sweet Echo con - voy, Where -

These Sighs! these Sighs bid sweet Echo con - voy, Where -

9 8 9 8 4 6 6 5 6 6

ever he penfive-ly leans by Fountain on Hill or in Grove; His

ever he penfive-ly leans by Fountain on Hill or in Grove; His Heart

ever he penfive-ly leans by Fountain on Hill or in Grove; His

6 7 6 4 4 6 6 6 6 4 5 6

Heart will explain what she means his Heart will explain what she means who sings both from.

will explain what she means his Heart will explain what she means who

Heart will explain what she means what she means who

6 6 6 6 7 5

Sorrow from Sorrow and Love, who sings both from Sorrow and Love.

sings both from Sorrow and Love, who sings both from Sorrow and Love.

sings both from Sorrow and Love, who sings both from Sorrow and Love.

4 3 8 3 7 6 6 9 8 4 6 6 6 4 5 3

More soft than the Nightingale's Song, O waft the sad Sound to his Ear, And.

More soft than the Nightingale's Song, O waft the sad Sound to his.

More soft than the Nightingale's Song, O waft the sad Sound to his Ear, O waft the sad

6 4 6 7 6 6 7 6

say thro' di-vided so long, The Friend of his Bosom the

Ear, And say thro' di-vided so long, The Friend the

Sound to his Ear, And say thro' di-vided so long, The Friend the.

6 9 8 6 5 9 8 7 5 6 9 8 9 8 4 2

Friend of his Bosom is near. Then tell him what Years of De-light, Then tell him what

Friend of his Bosom is near. Then tell him what Years of De-light, Then tell him what

Friend of his Bosom is near. Then tell him what Years of De-light, Then tell him what

6 6 4 5 6 4 2 6 4 2 6

A - ges of Pain what Ages what A - ges of Pain I felt while I

A - ges of Pain what Ages what Ages of Pain I felt - - while I

Ages of Pain what Ages what Ages of Pain I felt while I

Fingerings: 7 6, 6 4 2, 6, 6, 6 4 5, b6

liv'd in his Sight I feel till I fee him a - - gain; what A - - ges of Pain what

liv'd in his Sight I feel till I fee him a - - gain; what A - ges what.

liv'd in his Sight I feel till I fee him a - - gain; what

Fingerings: 6, 6, 6 6, 7 6 5, 9 5 4, 8 3

A - ges of Pain I feel till I fee him a - - gain.

A - ges of Pain I feel till I fee him a - - gain.

A - ges of Pain I feel till I fee him a - - gain.

Fingerings: 7 6 6 5 4 2, 4 2 6 6, 6 4 - 5 3

Elegy VI

Largo

Thou fairest Proof of Beauty's Pow'r, Thou fairest Proof of Beau -

Thou fairest Proof of Beau - - - ty's Pow'r,

Thou fairest Proof of Beauty's Pow'r, Thou

6 4 6 7 #6 6 4 3 5 9 8 6 5

- - - - ty's Pow'r, Thou fair-est Proof of Beauty's Pow'r, dear I-dol of my

Thou fairest Proof of Beau - ty's Pow'r, of Beau - ty's Pow'r, dear Idol of my

fairest Proof of Beau - - - - ty's Pow'r, dear Idol dear Idol of my

5 2 6 7 6 7 6 6 5 3 4 6 7 6 7 8

Pianiss?

panting Heart; Nature points this my fatal Hour! And I have liv'd, and

Pianiss?

panting Heart; Nature points this my fatal Hour! And I have liv'd, have liv'd,

Pianiss?

panting Heart; Nature points this my fatal Hour! And I have liv'd,

Pianiss?

7 6

Andante Larghetto ³⁷

Pia

I have liv'd, have liv'd, and we must part. Whilst now I take my

Pia

And I have liv'd, and we must part. Whilst now I take my

Pia

And I have liv'd, and we must part. Whilst now I take my

Pia

7 6 6 5 5 6 5 3 4 3

laft A - - dieu heavethou no Sigh nor shed a Tear, left yet my

laft A - - dieu heavethou no Sigh nor shed a Tear, left yet my,

laft A - - dieu heavethou no Sigh nor shed a Tear, left yet my.

6 6 6 5 4 6 3 6 6 5 98 5 4 5

4 8 4 8 73 4 8 45

half clos'd Eye may view on Earth an Ob - ject worth its Care. Care.

half clos'd Eye may view on Earth an Object worth its Care. Care.

half clos'd Eye may view on Earth an Object worth its Care. Care.

9 8 4 8 5 9 8 7 6 5 6 8 6 7 5 4 9

4 8 4 3 7 4 8 6 8 6 7 4 9

Mezzo For

From Jealoufy's tormenting Strife from Jealoufy's tormenting

From Jealoufy's tormenting Strife tormenting

From Jealoufy's tormenting Strife from

4 2 6 4 2

Postenuto

Strife For e-ver be thy Bosom freed from

Strife For ever be thy Bosom freed from

Jealoufy's tormenting Strife For ever be thy Bosom

6 6 7 5 6

Jealoufy's tormenting Strife For e-ver be thy Bosom

Jealoufy's tormenting Strife For e-ver be thy Bosom

freed from Jealou-fy's tormenting Strife

5 3 47 5 6 5

Pia

freed, for e - - - ver be thy Bosom freed, That nothing may dif - -

Pia

freed, for ever be thy Bosom freed, That nothing may dif - -

Pia

for ever be thy Bosom freed, That nothing may dif - -

Pia

6 5 6 5

4 3 4 3

- - - turb thy Life Con - tent I haft - - en to the

- - - turb thy Life Con - tent I haft - - en to the

- - - turb thy Life Con - tent I haft - - en to the

6 6 6 6 5 4 2 6 5 6 6 5 4 3

dead - - - to the dead.

dead I haft - - en to the dead.

dead I haft - - en to the dead.

Tasto Solo

6 5 7 5 4 3

Largo

Yet when some better fa- - ted Youth shall thee to am-'rous Parley move, re-

Yet when some better fa- - ted Youth shall thee to am'rous Parley

Yet when some bet-ter fa- - ted Youth

9 5 8 7 6

- flect one Moment on his Truth reflect one Mo- ment

move, re-flect one Moment on his Truth on his Truth re-

shall thee to am'rous Par-ley move, 'reflect one Moment on his Truth

6 4 5 5 6 4 #2 8 6 7 6

on his Truth re- flect one Moment on his Truth who dy- ing

- flect one Moment on his Truth on his Truth who dy- ing

one Moment on his Truth on his Truth who dy- ing

5 4 3 6 7 6 4 2 6 5 9 8

Pia *Mezzo For*

dying thus perfists to love. Re-flect one Moment on his Truth re--

P *Mezzo For*

dying thus perfists to love. Reflect one Mo-ment on his

Pia *Mezzo For*

dying thus perfists to love. Re--flect one Mo-ment

Pia *Mezzo Fe*

47 # 7 # 4 5 6 4 6 8

Pia

-flect one Moment on his Truth who dying thus per--fists to love--

Pia

Truth one Moment on his Truth who dying thus perfists to love

Pia

on his Truth who dying thus perfists to love perfists to love.

Pia

6 5 7 6 5 6 9 8

4 3 # 4 3 *Tasto Solo*

who dy-ing thus perfists per--fists to love.

who dying thus perfists perfists to love. *Al Fine*

who dying thus perfists per--fists to love.

7 6 6 4 5 6 6 5 6 5 6 5 4 3 4 3